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**Spilling Red Ink:  
The Writing Process for “Nature Red”**

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**Spilling Red Ink:  
The Writing Process for “Nature Red”**

by

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**Report**

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## **Dedication**

For Stephanie: You are my solace and my joy.

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## **Abstract**

### **Spilling Red Ink: The Writing Process for “Nature Red”**

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This report details the writing process that led to “Nature Red,” a screenplay about an aging hippy with a successful farm co-op whose dark past comes back to haunt him in the form of a sociopathic drifter. I begin with the inspirations for this story. Then I discuss the “story-breaking” process, pre-writing, drafting, and revising. I will discuss what I learned about the story’s subject matter as well as what I learned about storytelling for film. Included are samples of pre-writing and revision materials.

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## Chapter 1: Inspiration

I can trace the beginning of my desire to write “Nature Red” back to a moment seven years ago. I have a friend who is significantly older than me – he was in his late fifties at the time – and he jumped head first into the “green” movement. The guy is smart, a Harvard-trained medical doctor, so he came to easily understand renewable energy, efficient agriculture, and waste reclamation. He modified his house, built all sorts of devices, started gardening, even dumpster diving. He and his friends took food that grocery stores threw away and used it to feed the poor and homeless. I’m not the type who wears a “What would Jesus Do?” bracelet. But there was a period in my life when I sometimes asked myself, “What would Bob do?” He was the only person I’d met who pursued his ethics in work *and* hobby. So, seven years ago, when Bob asked if I wanted to go to the Midwest Renewable Energy Festival in Wisconsin, I said, “Sure.”

During the festival we camped in the woods on property owned by one of Bob’s friends. We’d go to the festival all day; then we would come back to our campsite at night. But the property owner invited everyone in for dinner, so I got to hang out with a collection of late middle-aged green-living enthusiasts. I remember thinking that the atmosphere was almost cult-like. The ethics I admired so much in Bob were enforced in subtle ways in this group. Nobody ate meat. Everyone minimized energy use and waste. Positive thinking and optimism were the norm, but they had a flip side: condemnation and a sense that the only way to go was against the grain. These folks meant well, and they had no doubt that they knew what was *right, real, true* and *good*.

At these evening dinners I felt like an outsider. I was welcomed like anyone else. I never got an “evil eye” or anything of the sort. But I didn’t talk much. And nobody



asked me to talk much. That was fine with me. I was in observation mode. So, one night when there was another outsider at dinner I made a lot of mental notes. This other outsider was younger, too. I was late twenties; he was maybe five years older. This guy gave off the vibe of rough trade reformed. He seemed to have found the Holy Grail in this collection of older, alternative-living sages who he'd met and the festival. He asked them lots of questions and loved all their answers. The discoveries they granted him were almost up to *secret-of-life* level. Of all the colorful characters in that house, he was the one who fascinated me the most.

I never saw the outsider after that one evening. It was the last night of the trip. But I wondered about him on the way home: Was he really into saving the planet? Or did he find a group who would reclaim him after whatever trespasses he had committed? If he just needed acceptance, was that a problem? What if he needed food and shelter but nobody else wanted him around? Is it a problem if he adopts the green living mentality in order to find a place? Then the bigger *what if...* moment hit me: What if this guy is really dangerous? And that's when I decided there was a story somewhere in all my virtually baseless conjecture.

I stay in touch with Bob. He's building a cob house on some farmland he inherited. The house is an all-natural structure made mostly from the materials that can be found in the land. When I heard that he was implementing waste reclamation so he could go completely off the grid, I thought of that outsider at the festival dinner again. *Waste Reclamation*. It's not catchy as a title. But as a metaphor, I thought it could give a story legs. The screenplay would be about an optimist with good intentions taking in a troubled man, seeing something worthwhile in him, and then dealing with his bad intentions. But Bob is not Jesus and the character in my story is not a pure savior, even if he tries to be.

Everyone is flawed. So I thought that some flaw in my protagonist's life could be connected to the strife experienced by my antagonist. Then that flaw would come back around to hurt my protagonist, damage his business, harm his family, and maybe destroy everything he loves. That was the story I decided to write.

## Chapter 2: Model Films

I have always loved movies, but in the 1990s I especially loved thrillers. The standout among them was “Basic Instinct.” With all its sexy, glitzy noir it was an unmatched Hollywood phenomenon – a dragon that I chased ceaselessly. “Basic Instinct” arrived on the heels of the remake of “Cape Fear,” another touchstone in the world of thrillers. “Cape Fear” had some sexiness, but it wasn’t glamorous; it was disturbing. When I started really analyzing movies I realized that it was this disturbing quality that stuck with me. Most thrillers reached for the sexy edginess of “Basic Instinct” while the nightmares that hit home fell by the wayside (I’m sure there are exceptions). I was sucked into the trend as much as anyone else.

When the time came for me to use the screenwriting training I received in graduate school to write a thriller, I was reminded of the horror a family faces in “Cape Fear” as a very dangerous man sets his sights on their lives (see Appendix A for an analysis of the “Cape Fear” setup). But there was a lot that I’d seen since then that came into play as I thought through the thriller I wanted to write. I was compelled by the dynamic between the protagonist and antagonist in Paul Thomas Anderson’s “The Master.” Although it isn’t a thriller, it speaks to the idea of a charismatic figure shaping someone and yielding unintended consequences. But I didn’t want to simply borrow a fascinating dynamic. As in “The Master,” I wanted protagonist-antagonist status to be blurred to some degree, but in my story the antagonist had to be much less like putty in the hands of his creator. Still, I wanted the creator factor. My protagonist had to do something to shape the life of the antagonist. That, I believed, would be the crux of the story. The resolution had to be painful; it would have to crush the protagonist profoundly. That could only occur with trauma to his family, blood related or by a kinship of spirit.

I returned to films that portray families under extreme duress. The most disturbing of these was the American version of “Funny Games.” I found the reactions of the family members to their intruders to be at once completely understandable and completely frustrating. To their own demise, they abide by all the norms and accept all the constraints expected from people in a civilized world. The intruders, by contrast, ignore all such constraints except in their manners of speech. These sadistic young men speak eloquently and it is clear they know how to appeal to civilized folk. But all the while they torment, torture, even kill the family members one by one as the others watch in horror. It is a gut wrenching scenario and as I thought about it further I realized that the intruders are the most fascinating characters in the movie. Most people would relate to the family, but that’s because there is not a lot to question about them; they are understandable. The sadists are like alien visitors that know how to speak and appear like good boys from down the street. That insidious sort of menace is incredibly frightening. It is unlike the menace enacted by villain Max Cady in “Cape Fear” where the man looks hard and has a clear disregard for other human beings. Cady even has to tell one of his victims that he recently got out of prison. It is a way to build trust when his appearance should have set off warnings. My antagonist had to have a bit of both traits. He had to fit into the protagonist’s social world like the intruders in “Funny Games,” but he also had to account for his nature like Cady.

I had a feeling that other great menacing figures from recent movie history could serve me in the development of this story. The two top contenders for Academy Awards in 2007 were “There Will Be Blood” and “No Country for Old Men.” Both featured sociopaths, one as the protagonist and the other as the antagonist respectively. The oil tycoon, Daniel Plainview, in “There Will Be Blood,” is profoundly misanthropic, yet he

needs other people to go along with his plans. One of these people is a young preacher, Eli Sunday, who the oil man must use to win support. Again, writer-director P.T. Anderson generates an amazing dynamic between the two. Their lives intertwine to their mutual demise. But neither is redeemable. Still, I decided that their traits were worth examining. Tycoon Plainview's general hatred could be whittled down into a particular kind of hatred. If my protagonist hypocritically compromised and my antagonist suffered for it, then my antagonist could carry a hatred of hypocrisy and compromise. I figured the effect would be less diffuse and more compelling for the story I wanted to tell. But Preacher Sunday is a master social engineer, and that dangerous trait, I thought, should be something that my antagonist also carries.

The other outstanding 2007 film, and the winner of that year's Best Picture Award, is, as I mentioned above, "No Country for Old Men." The sociopathic antagonist in this film, gun-for-hire, Anton Chigurh, carries no obsessive hatred and is not a master of social manipulation. But his absolute lack of empathy allows him to move through the world nearly unimpeded. Other people are, to him, objects that either stand in his way or facilitate his movement toward his objective. But there's a shred more than that to his view of others, and that shred makes all the difference. He understands that people have a choice. They can give him what he wants and get out of the way, or get killed. What's fascinating about him is that his obsession is not just in reference to his objective, it is also in this choice that others make. He goes out of his way to punish people who make him go out of his way. He considers it a responsibility, and he is oddly ethical about fulfilling this responsibility. I find this obsession fascinating and I wanted my antagonist to have a more particular demand of people and a compulsion to force that demand upon

them. He must demand that my antagonist face his own hypocrisy and know that it is the cause of his suffering.

I looked at other menacing antagonists in reality-based thrillers for additional insights, but those mentioned above proved to be most influential. Going back into '90s thrillers was not as fruitful as I expected. Most of the grifters and sex fiends had something going for them: smarts, looks, capital. But I wanted to develop a character whose obsession could strike at the heart of an audience's worldview. I'm not sure the present incarnation of the screenplay has quite achieved that goal, but the ingredients are there and I intend to keep working on the recipe until the impact is sublime.

The status of the protagonist is in a similar situation. He may feel less whole because I researched more heavily for the antagonist who, in fact, drives the plot. But the protagonist is someone who I feel I know. He has traits from people I've spent a lot of time with, and he has attitudes and viewpoints that speak to a subcultural ethos surrounding alternative social structures. A number of people recommended I study "Martha Marcy May Marlene" to see how a cult is portrayed. It was informative, but I wanted all the characters in my story to have a solid grasp on their volition. In "Martha Marcy May Marlene" the charisma of the cult leader and the sexual politics were fascinating. I figured there would have to be some of these elements in my story, but that it would not exist in such an extreme form.

A recent film, "The East," helped with the problem of developing an alternative social structure with my protagonist as leader. In "The East" an eco-terrorist cell shares a bond that is established with cult-like practices, but they are all capable of functioning in other social milieu. The protagonist in this film is an infiltrator in the cell. She is the character who audience members are likely to relate to. She revises her thinking and ends

up taking a middle road. I wanted similar compromise from my protagonist and I wanted those he surrounded himself with to be characters an audience could relate to. I began to focus on their problems in ways that had less to do with their social structure and more to do with local economics. Yet my protagonist remained the cohesive factor in the group. And this is exactly what the antagonist had to erode.

Seeing “The East” also allowed me to become more conscious of the eco-terrorist elements in my screenplay. The stories are very different and have very different goals, I believe. While both stories would be aided by an audience able to sympathize with people who commit eco-terrorist acts, eco-terrorism figures into the theme of “Nature Red” as a secondary element. Actually, it could be any crime at the center of the story, as long as it is a crime of conscience. Eco-terrorism simply fit best into my protagonist’s world. It is important that the story’s main problem is not political in the sense of some ongoing national debate. But political problems can factor into the personal problems experienced by the characters, especially where politics and ethics intersect at personal choices.

Although I didn’t want eco-terrorism to be the focus of my story, I believed I needed to have a fair understanding of the phenomenon. I watched “If a Tree Falls: A Story of the Earth Liberation Front,” a documentary film by directors Sam Cullman and Marshall Curry. They detail the plight of the only Earth Liberation Front member who refused to cooperate with authorities as evidence of their crimes against property mounted. The other members of the terrorist cell justified their compromises, expressed remorse and regret, and talked about how they’ve moved on with their lives. Meanwhile their compatriot fought a lengthy legal battle and was forced during sentencing to verbalize an admission of his status as a “terrorist” even though he believed the label was

inappropriate. It was either accept the supremely pejorative label or face many additional years of prison. Even the man who would sell out no one else compromised his own identity. The force of governmental authority impressed itself upon me while I watched people commit crimes of conscience as a result of the force of their ideals. The entire story was eye-opening and spoke to the softer side of the eco-terrorist movement. Snitches were not afraid of violent repercussions. True believers loved their families too much to continue their fight against a system they saw as unjust. The cast of characters might as well have been tragic figures from a centuries old drama.

I've come to realize that I cannot create a comprehensive list of influential films, and certainly not characters. Studying genres makes me feel like all I can see is the tip of the iceberg – Freud's metaphor for the conscious bit of a mostly unconscious mind. Shakespeare's Iago has spawned countless villains and I certainly cannot name all who are in my head. "Nature Red" is indebted to the tragedies that have lived through ages and to the noir films and pulp novels that may fade from history. The films mentioned, however, are in my mind a lot. I suspect there will be more before this script reaches its final draft.



### Chapter 3: Prewriting

I think it's a misnomer – *prewriting* – because it involves so much writing. The way we started most screenwriting classes was by writing loglines. They are supposed to capture the essence of the story and embed a hook in the reader. It's a one sentence pitch. But if the story is not well conceived, which for me is the way all my stories start, then that logline is going to be flawed. Deeply flawed. Fortunately I had instructors and peers who could see the kernel of value in my initial logline for "Nature Red." They had ideas for model films and research directions. So the deeply flawed initial logline served its purpose.

Research proved fascinating. I read up on green technology, organic farming, natural building, waste reclamation, food cooperatives, farm cooperatives, and eco-terrorism. I examined subcultures and alternative social structures. I built on my exposure to environmentalists, counter culture, drug culture, gang activity, and law enforcement fraternity as I developed a sense of this social dynamic that would be a central focus of the story world in "Nature Red."

Some of the material fit my story in obvious ways, while other elements started to feel like more of a distraction. For example, there are cults, collectives, and co-ops. "Collective" is often conflated with "cult." As I pitched the story to my classmates they continually referred to the "farm collective" as a "cult." I saw it would be a problem so I looked into other alternative social structures that wouldn't have the same connotations. "Cooperative" was the best candidate. It has a socialistic bent but it is meant to allow members to help each other compete in the marketplace. Although farm cooperatives are quite rare, food cooperatives are currently common in the United States. It seemed like an

innocuous, yet outside-the-norm, organizational structure that would properly represent my protagonist and his closest associates.

The cob house that the protagonist builds serves as a facilitator for the inciting incident where he meets the antagonist. But again, the terminology was problematic. “Cob” is an English word that is not currently in common use. It means “brick” and to natural builders it means a brick made of sand, straw, and clay. But “cob” is most closely associated with the core of an ear of corn. When I said my protagonist was building a cob house, one of my classmates looked up cob houses on Google Images. The student next to him said that what he saw was not at all what he imagined. He said he thought the house was made of corn cobs. Again, I had to find terminology that better suited the story, terminology that would evoke a more accurate image in the mind of someone who reads the script. And, as the story stands, an audience viewing it in film format would also have to rely on words rather than images when first encountering the cob house element of the story. Thus, I converted “cob house” to “natural building.”

Other elements were jettisoned during prewriting. The metaphor that I found so compelling – *waste reclamation* – was another distraction. I didn’t want to focus on the details of collecting human bodily waste in service of a metaphor. Certain aspects of pollution, politics, and eco-terrorism would also distract the audience from the main story. I found that I had to pare back a lot of the details that informed the world I was creating and figure out ways to get the more pertinent ideas across. For example, it is interesting to me that people perform acts of terrorism in service of a future generation or a non-sentient species. But if my protagonist and the people in his life are faced with a serious health threat because of the business practices of a mining company, then that is a very immediate and compelling reason to destroy property and thus stop the pollution. I

spent a fair amount of time weighing story elements to find conflict that supported the story I wanted to tell while appealing to a broad audience.

Although research continued throughout the prewriting, drafting, and rewriting process, I moved on to character sketches. Most of the material I generated in this process never made it beyond the sketches themselves. But it helped me understand the characters better. Interactions with instructors, readers, and classmates lead me to believe this. Ideas that I generated during the character sketch would sometimes come out during conversations about the story with people who were helping me. For example, the reader for “Nature Red” said during a story meeting that the protagonist would likely brag about his history of antiestablishment activity to younger, like-minded people. This was a feature I had written into the character sketch, but I hadn’t developed it well in the first draft. That the reader noted the same likely trait led me to believe that I was on track with the protagonist and that I needed to further develop something I saw early on.

After character sketches I wrote the roughest of outlines, a story skeleton. This turned into a brief outline I shared with my screenwriting class (see Appendix B). It was at that point that I began to see where distractions would emerge. I was also able to gauge the more interesting elements of the story. Sometimes I saw them as distractions as well. Some classmates were fascinated by the cult-like nature of the character group. I realized quickly that I didn’t want to make a freak show out of the characters in my story. Another note that the class seemed to agree on was that my antagonist’s revenge was too simple. It had to affect the protagonist less physically and more psychologically.

I took all the notes I gained from class into consideration and generated a story treatment (see Appendix C). It contained all story beats as I envisioned them at the time. Again, the feedback I gained during workshop was invaluable. I was not sure how to

modify the plot, however. I began writing pages. I didn't know where the story would go, but I was getting to know the characters better. I understood their attitudes. I could give them lines that felt right. So, the dialogue and atmosphere was falling into place. But the details of the plot were still cloudy in my mind.

I worked on the shape of the story for over a month. I spent time in my instructor's office and gained ideas that would come into play down the road. But a solid understanding of the course of events in my story was elusive. I rewrote the story outline repeatedly. Sometimes I wrote it in broad strokes. Other times I presented it in detail. After giving my class rewritten pages for several weeks, I decided to turn in a new version of the outline. Everyone saw it as lackluster. It didn't fulfill the promise of the story's setup. I knew I would have to rethink the resolution. One result was the reestablishment of the protagonist as the primary force within the story. Although he responds, or fails to respond, to the antagonist's menacing project throughout the bulk of the story, he must reemerge as a character with a strong will and the ability to change, even if he hates what he changes into. He had to commit acts of violence in response to the antagonist. This is necessary if he is to protect what he loves, and at the same time it proves the antagonist's point that anyone's nature is violent if circumstances create enough pressure. The tough workshop session had given me what I needed, a proper resolution to an as yet unanswered question that the antagonist forces upon the protagonist... and the audience.

## **Chapter 4: Drafting**

Once I had a strong sense of direction, and I had a good idea of where the story would end, I could take a lot of the prewriting work and the early pages I'd written and use them to guide the drafting process. The first act, roughly thirty pages, was a decent foundation. On this opening I could build complications, develop characters, escalate conflict, and push my protagonist to a breaking point. I was optimistic I could have a solid first draft in short order.

The writing flowed. But I got lost in the weeds. The second act became an unwieldy entanglement of police procedure, family drama, and slow-burn horror/thriller. Act three became a bloodbath without much in the way of falling action. Lost in the mix was the primary conflict between the protagonist and the antagonist. There were some good moments, and the story's core questions were starting to emerge, but the first draft presented only a shadow of what the story could be.

These problems became abundantly apparent when I met with my thesis committee. My supervisor and reader both seemed into the story, optimistic about its potential, but they saw the hairy writing problems that were keeping the story from emerging from its present unwieldy form. Fortunately they had ideas. They encouraged me to focus more on the protagonist's history, his ethical compromises, and how they have channeled the antagonist's rage. A bulky chunk of the first draft that was getting in the way of all that was the involvement of the police. One of the most valuable notes I got from my committee was that I was relying on the police to supply tension. My story is not about police. Police may be in it, but it is about an aging hippy and a sociopathic drifter. The conflict should be between them. I took these notes to heart and felt encouraged to work on another draft of the screenplay.

The rewrite felt well-guided. My committee had encouraged me to research successful business personalities who took an alternative route in the marketplace. They wanted me to find an angle that would support the protagonist's ideals as well as the antagonist's criticisms. In tech, agriculture, merchandise, and food distribution there are leaders who make tough choices to find new ways to do business. My protagonist is a farmer so I figured that food distribution could be his niche. His innovation is the alternative social structure – business structure, really. The current agricultural and food distribution system privileges industrial farming and massive grocery store chains. My protagonist could find a way around that system by encouraging farmers to use “greener” methods while bringing a higher quality product to consumers. The great upside is that he makes a lot of money doing it and makes a solid contribution to the economy. So, while he also makes enemies who conduct business the established way, he is not undercutting the system, just forcing it to deal with his innovation. Thus, his world lauds him.

I made a game plan for the rewrite. The first thing I did was carefully read the notes my committee members had written on my initial draft. Then I looked through that draft on a scene by scene basis. I used the “script notes” function in my screenwriting software to analyze each scene (see Appendix D). I wrote a brief summary of each scene and noted the conflict that pushed the story forward. If there was not significant conflict or if there was a problem with character behavior, I made a note of that as well. I considered additions to the story. One problem that was prominent: the screenplay did not carry enough of the protagonist's backstory. So I listed points in the script where his history could be woven in. Once I looked at the entire script in this manner, I decided what scenes, or elements within scenes, needed to be cut. At that point I felt I could write another draft.

Before I settled in to compose the rewrite I put the story's main ideas on a whiteboard by my desk. I drew a timeline out in color coded images. Significant protagonist moments were sketched in green marker while the machinations of the antagonist appeared in red. Under this timeline I wrote out story goals. The main ideas and the main problems the characters face were in bullet points at the top. Below them, the big turning point moments were listed chronologically. The theme, tone, and general shape of the story were there to guide me.

Finally I began the second draft. I had internalized the changes the story needed, so I pushed forward. Along the way, however, I referred to the notes my committee members made as well as my own notes in the scene-by-scene analysis and rewrite plan. The tragedy and personal anguish experienced by the characters came more into focus. Participation of police diminished. Secondary antagonists became more nuanced and the story world's black and white morality took on shades of gray. At one point when I looked at the image timeline I thought of something my committee supervisor said. He referred to the Alfred Lord Tennyson poem, *In Memoriam A.H.H.*, in which Tennyson's famous line, "Nature, red in tooth and claw," describes the natural world as inherently violent. This idea served the theme of my story. The popular notion that nature is a nurturing force is counterbalanced by nature's unwavering willingness to kill and consume. Tennyson's line fueled the debate over evolution, and for my purposes, it describes the human capacity for violence. This capacity is tempered by social structures, but that violent nature could rise up during intense situations. My script needed a title, and the reference to Tennyson's poem provided the most appropriate theme-capturing nugget I could think of.

At a certain point during the composition of the second draft I revisited the structure of the story. My committee supervisor had noted that it resembled the traditional tragic structure. It is, after all, a story about the downfall of a leader. I had to make sure there was tension between his nobility and his flaws and that audience members could sense his downfall and consider it truly tragic. This required me to change moments in the story when he behaved in a clearly despicable manner. Creating some additional nuances in his decision making became a vital end-game project during the rewrite.



## **Chapter 5: Conclusion**

Stepping back from the revised script I can see that it would benefit from further drafting. In particular, the changes I made to the protagonist have made him not as finely sketched as I would like. I am also certain that the impact of the climax could be heightened if the protagonist and antagonist circle each other as they get ever closer to the big moment when the tragic hero faces the parts of his nature that he never could admit existed. Likewise, the denouement could more thoroughly show the aftermath of the battle between the protagonist and antagonist. My goal is for the audience to feel fully satisfied in the demise of both the hero and the villain. I do not think this is something I can simply add to the end of the screenplay. It must be integrated from the opening pages and linked with thematic motifs throughout the story. Even with its imperfections, this screenplay is, I believe, my best writing. It takes me deep into the dark and wild woods of human nature where I will bring the story to its fullest potential.

## **Appendix A: Model Film Analysis, “Cape Fear”**

### **“Cape Fear” – Set-up Analysis**

As opening credits roll the score is ominous and powerful. Shadowy images of a figure are superimposed over dark undulating waters.

Then we open on a teen-aged girl, DANIELLE. She speaks to the camera about a waterway named “Cape Fear.” She speaks of the way the name mystifies a beautiful place she knows as a location for relaxing retreats. But it is clear that this location will hold a profound trauma by the end of the story.

The next scene is in a prison. A strong and hardened MAX CADY does exercises in a cell. He’s covered in tattoos. The most prominent is a tattoo on his back displaying the scales of justice held by a Christian cross. A prison guard comes to his cell and says, “This is the day you’ve been waiting for, Cady.” Cady leaves prison with nothing but the clothes on his back. “What about your books?” a guard asks. Cady says, “I already read them.”

An attractive middle-aged lady, LEIGH, works on a design assignment. She asks her daughter, Danielle, for ideas on the project. Danielle is uninterested, indicating some vague rift in the family.

SAM, exits a courthouse. A man with him thanks him for his work on the case. This places SAM as a lawyer.

In a dark movie theater Cady sits toward the front and lights a cigar. He laughs obnoxiously. Behind him sit Sam, Leigh, and Danielle. They are bothered by the man and move.

At an ice cream parlor Sam and his family are trying to make light of the man in the theater. When Sam tries to pay for the ice cream the clerk says his bill's been paid and points to Cady sitting in a car outside the parlor. Sam is disturbed and in turn his family is frightened.

Sam plays racquetball with an attractive, young colleague. They clearly enjoy each other's company; the sexual tension is evident.

**INCITING INCIDENT:** Cady confronts Sam in the athletic center parking lot. He takes Sam's keys and forces a conversation intended to remind Sam that he was Cady's lawyer. Cady speaks of what he lost by being in prison for 14 years. Then as Sam starts to drive away, Cady says, "You're gonna learn about loss." Sam slams on the breaks and asks for an explanation but Cady walks away.

By minute 13 of the film the audience knows they're in modern day deep south following a lawyer and his family. This part of their story is movie worthy because the lawyer/father, and thus his wife and daughter, are subject to the menace of the lawyer's former client. This ex-con seems smart and very, very determined. But to do what? We can't help but watch the torment he will inflict. The seeds for rifts within the family have been planted: Danielle is loving but she seems to have lost some respect for her parents. And the father's attraction to a colleague indicates that the marriage may be on the rocks.

The opening to *Cape Fear* is an excellent model for my script. In particular I need to focus on the seeds of a rift in my protagonist's family life. I also need to instill a greater sense of potential menace from the antagonist. *Cape Fear's* opening is quite lean. I could trim my opening down to its essentials and end up with a greater effect on the audience. A final note: I need to be careful to differentiate my film from *Cape Fear*. The prison release scene is similar to mine. I'd like to make a nod to *Cape Fear* without seeming to rip it off. It's a tricky balance.

## **Appendix B: Short Outline from Early Stage of “Nature Red”**

### Act 1

Rural Midwest - present day. Remmy, an aging hippie, gives ex-con Pete a chance to learn labor skills at his farm collective. Pete works hard and studies Remmy's philosophy. He remains egotistical and lecherous at times, even towards Remmy's daughter, but he seems to accept his need to grow beyond these habits. The collective is divided: some are skeptical of Pete and some are with Remmy who believes in Pete's ability to change. But when Pete knowingly breaks one of the rules of the collective and kills a buck, Remmy tells him to leave by morning.

### Act 2

Pete and some of the rowdier members of the collective feast on venison and drink all night. One of the female collective members gets drunk and cheats on her partner with Pete. In the morning the situation is volatile. Remmy again tells Pete to leave. But Pete now has supporters and challenges Remmy's leadership. Remmy calls for a vote and the majority of the collective want Pete gone. One of Pete's supporters agrees to take him into town in his truck. After dark the truck returns but Pete's driving it and he's alone. Pete disables the other vehicles. He finds and destroys the collective's shared cell phones. Remmy finds Pete and sees he's got a gun. Realizing he's out of his mind he tries to talk him down. But Pete clubs Remmy with his pistol. Then he finds his strongest supporters.

When they refuse to go along with his takeover he kills them and begins marauding through the collective, eventually tying up Remmy's daughter.

### Act 3

Remmy works with the remaining members of the collective to ambush Pete. They subdue him temporarily and free Remmy's daughter. But Pete overpowers them and chases her into the woods. Remmy gets the bow and arrows and hunts down Pete, killing him in the woods.

## **Appendix C: Treatment from Early Stage of “Nature Red”**

### Act I

PRISION: Two correctional officers deride Pete Whitaker (36) as they put him through the release process. He says nothing in response.

COURTROOM: Pete stands before a judge who tells him that he’s served his time and he’s free with no conditions. But the judge also warns him that another felony would be a third strike and he’d be guaranteed maximum penalties.

FARM COLLECTIVE: Remmy Clearwater (63) loads a contraption into the bed of his pickup while a couple other people – both much younger (late twenties) – do chores. One scatters grain in a chicken pen. The other waters a vegetable garden. Remmy shuts the tailgate and waves to them before driving off.

SMALL HOUSE: It’s a working class neighborhood in a medium size city. Pete knocks on the door. A man, Tim, about the same age as Pete, answers. They clearly go way back. Pete asks if he can stay for a week or two. Tim says it won’t work. He’s got a wife and two young kids. Offers Pete \$50. Pete accepts and leaves.

INTERSTATE: Pete hitchhikes. Gets dropped off at the edge of a smaller city. Wanders into town.

FARMER’S MARKET: Remmy sets up his contraption in a vendor square next to a do-it-yourself solar panel installation demo.

ELSEWHERE IN THE FARMER'S MARKET: Pete buys some cherry tomatoes. He eats them as he goes from vendor to vendor. Finally he comes upon Remmy. He asks about Remmy's wares. Remmy describes the human waste conversion system, says it's perfect for people building off the grid. Pete says he's done some construction, is currently looking for work, and would like to learn more about these new building techniques. **INCITING INCIDENT:** Remmy says he'll exchange food and training for Pete's labor as they spend three days a week on a cob house project on Remmy's farm. Pete cuts to the chase: he's recently out of prison for violence he did when the bank foreclosed on his home a few years back. He has no home and little money. Remmy agrees to temporarily room and board him for his full time labor.

FARM COLLECTIVE: Remmy introduces Pete to the other 10 members of the farm collective, all couples in their mid-twenties to mid-thirties. Turns out most of them had been in trouble with the law or addiction – including Remmy's daughter, Melissa (33). The collective has been their way out vicious cycles.

IN PRIVATE AFTER THE INTRODUCTION: Melissa approaches Remmy to express her concern with Pete. Remmy says that it's a temporary situation they can undo anytime. He reminds her that her friends have all taken this second chance and proven their worth. She is still concerned. They'd all been friends before Remmy inherited the land; they knew each other's stories because they'd been through them together. Remmy tells her to trust him. He'll know how to handle whatever arises.



FARM YARD: Remmy starts the day with Tai Chi. Pete awkwardly imitates the Tai Chi routine. Remmy gives a few instructions. Then they work the farm. Pete works very hard, keeps up with Remmy all day.

TRIP TO TOWN: Remmy brings Pete with him to get supplies. Remmy notices Pete looking at the rifles at the farm supply store. Pete sees that Remmy has determined the direction of his gaze. He asks if Remmy ever hunts in the woods on his property. Remmy replies that they use bow and arrow to kill three or four deer per year. But they never shoot the big bucks. That's backwards, he explains; the deer need those strong ones in the gene pool.

ROAD BACK TO FARM: They pass a stretch of farmland that has bulldozers and dump trucks on it instead of crops. Pete asks about it. Remmy says it looks like they're starting work on the concrete mine.

FIRE PIT: Remmy reminds the collective that it will be a tough year or two. That everyone needs to stay focused on the temporary status of the concrete mine. Maybe when it's all tapped out the land will be cheap enough that they can buy it and turn the pits into lakes.

LATER AT THE FIRE PIT: Pete and another guy, Kendall (34), are still tending the fire and talking. Kendall says that at another point in his life he'd destroy the dozers and dump trucks. Pete says he'd still like to. That all this protesting people are doing is worthless. It takes action to get things done.

CONCRETE MINE: Pete and Kendall break into the operator's shed, get dynamite, blow up the bulldozers and dump trucks.

FARM: Remmy wakes to the explosion. Looks around and can't find Pete. Kendall's wife says he's not around either.

FIRE PIT: Everyone in the collective is waiting when Pete and Kendall show up just after dawn with a doe they'd shot with a bow. They're in a great mood. Kendall says they'll feast on venison tonight. Pete asks if anyone heard the explosion. Everyone is suspicious of them.

FARM: A couple hours later police show up at the farm to investigate the destruction of the mining equipment. Remmy says he heard the explosion but doesn't know anything beyond that. The investigators want to question everyone who lives there. Remmy takes their cards and assures them he'll have everyone call them when they're back from work. They ask for a number where he can be reached and he tells them they all share one cell phone. They take that number down.

ELSEWHERE ON THE FARM: Remmy confronts Pete while he skins the deer he killed. Pete won't admit to blowing up the mining equipment, but says it was a good thing because mines are the scourge of the earth. Remmy is sympathetic. He tells a story of a similar action he took, an action that landed two of his friends in federal prison for a decade. Pete presses for details. Remmy gives few. Pete becomes agitated. **TURNING POINT #1:** Remmy tells Pete to leave. Gives him till the next morning.

## Act II

FARM: While Pete is busy butchering the deer Remmy talks with the collective. He says he can't harbor a criminal. He doesn't want to turn anyone in, but the police were here to ask questions and they'll be back until they've gotten a statement from everyone. Everyone knows Kendall was gone with Pete all night. The police will certainly pursue that. Kendall pleads his innocence. Says nobody needs to lie.

FIRE PIT: Everyone eats venison. Kendall, Pete, Jim (27), and Jim's wife Rita (26) stay up while the rest of the collective goes to bed. Kendall's wife Bonnie (30) tries to get him to lay down with her, but he says no. When it's just the four of them, Pete gets out a bottle of whiskey. They get drunk. Kendall and Jim pass out. Rita is completely drunk and Pete has sex with her before she passes out. Pete leaves them all by the fire pit and slips into bed.

NEXT MORNING AT FIRE PIT: Remmy sees the three collective members still passed out drunk by a pit of smoldering ashes. He sees Rita's panties next to her blanket. As he shakes her to wake her up, Jim and Kendall wake up too. Jim sees her grab her panties and the guilty look on her face. He goes into a rage. Runs for the Remmy's house where Pete has been staying. Remmy tackles him. Jim yells for Pete to come out and take a beating. Pete comes out. Remmy is still holding Jim. Other collective members are running to assist. Pete says Rita wanted it so it was all fair and he'll fight Jim. This enrages Jim all the more. Rita slinks away in shame. Remmy tells Pete to leave. Pete says he will not leave, that if they try to make him, he'll confess to the equipment destruction

and say it was their idea and that they helped him. He walks back into the house and sits down to breakfast.

BARN: Remmy has the entire collective together. He tries to get Kendall to admit to the equipment destruction. He refuses. Remmy tries to convince him that if he goes to the police and tells them Pete did it he may not get in trouble at all. Kendall refuses still and Remmy says that they may have to turn both him and Pete in. Kendall's wife flips out. She says she'll tell the police that Remmy told them to do it. Jim says they should just kill and bury Pete. Kendall and his wife like the idea; so does Rita. Everyone else is freaking out because they're witnesses to a murder conspiracy. Remmy tries to regain control. Nobody is killing anybody, he insists. It's not a consideration. Everyone must tell the police the truth and let the chips fall where they may. The group is silenced. Remmy leaves.

REMMY'S HOUSE: Remmy again confronts Pete. He doesn't appeal to any of the peace and love sensibilities that seemed to attract Pete to the collective. He's matter of fact. If Pete doesn't leave immediately then Remmy will go to the police. Pete gets up and collects his things.

FARM: Pete approaches Kendall and asks for a ride to the Greyhound station. Kendall agrees. They leave. The entire collective is relieved.

A SHORT TIME LATER ON THE FARM: The police investigators show up again. They ask why nobody called them. Remmy says they just finished recharging the phone. They ask if they can use Remmy's house to take statements from everyone. A

uniformed officer will stay with the group while the investigators take everyone into the house one at a time. Some members of the collective are visibly nervous. Remmy is calm, however, and agrees.

REMMY'S HOUSE: The police take statements and get the truth from some and hedging from other members of the collective. They get enough mixed stories that they take everyone's state ID. They learn that Kendall and Pete are headed to the Greyhound station and they radio for police to intercept them for questioning. They leave the uniformed officer at the collective to wait in case Kendall shows back up.

COUNTRY ROAD: Pete drags Kendall's body from the truck to the ditch. He stuffs it in a drainage culvert.

FIRE PIT: It's night and there is no sign of Kendall. Everyone is nervous. Remmy apologizes for bringing Pete into the collective. Kendall's wife is angry with him. So are Jim and Rita. Remmy's daughter and husband are sympathetic. They remind everyone that Remmy gave them all a chance on the collective. Remmy says he'll do everything in his power to make things right.

THE FARM SUPPLY STORE: Pete breaks in and steals firearms and ammunition.

ROAD LEADING TO FARM COLLECTIVE: Pete approaches quietly with the lights off. Parks off the road behind some trees, takes a rifle from the truck, and walks toward the collective.

FARM COLLECTIVE: Remmy takes the officer a cup of coffee. As soon as it's in his hands there is a CRACK and the officer drops dead instantly. Gunshot to the head. Remmy ducks and runs toward his house yelling for everyone to lock themselves in.

REMMY'S HOUSE: Once inside, Remmy goes for the cell phone. Pete kicks the door in and bashes him in the head with the rifle butt knocking him out. Pete smashes the cell phone. Goes outside and disables the vehicles.

LATER IN REMMY'S HOUSE: Remmy opens his eyes and sees Melissa and Rita are tied up. Pete is guarding them with his rifle. They're crying: Pete killed Jim and two other male collective members. Only Melissa's husband and the other women are still alive. They ran into the woods. Remmy tries to move but realizes he's tied up as well. Pete says the truth will indeed come out.

**TURNING POINT #2:** With his gun to Melissa's head, Pete makes Remmy recount a similar act of destruction against a corporate developer he participated in some years ago. It was an act that Remmy never had to pay for, but Pete says his parents did, and did so without selling out Remmy. Pete was in foster care his entire childhood as a result. Now Remmy is going to pay for his not-forgotten sins.

### Act III

STILL IN REMY'S HOUSE: But... there is a noise outside. Pete goes to investigate. SHOTS fired. A moment later a female collective member enters Remmy's house. She says that Melissa's husband drew Pete away into the woods. She unties

Remmy and they untie Melissa and Rita. Remmy tells them to run for help. He's getting his bow and arrows and going into the woods to help Melissa's husband.

**THE WOODS:** In the moonlight Remmy quietly pursues noises that may or may not be Melissa's husband, or Pete. **CLIMAX:** A SHOT rings out through the night. He runs towards the sound. As he creeps to the edge of the creek he sees Melissa's husband lying in the water's edge. Pete approaches him and levels his rifle. Without hesitation Remmy fires an arrow through Pete's side. He collapses face down into the creek and is carried off. Remmy runs down and picks up his injured son-in-law.

**FARM:** By the time Remmy gets back to the collective multiple emergency vehicles are on the scene. He takes his son-in-law to an ambulance.

**RESOLUTION:** Remmy confesses to manslaughter in an act of destruction that killed a man in the 1970's. He is imprisoned.

## Appendix D: Scene by Scene Analysis of “Nature Red” First Draft

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<p><b>EXT. INTERSTATE HIGHWAY - DAY</b> p.1</p> <p>Introducing antagonist Pete as a drifter, hitchiking on the interstate.</p>	<p><b>INT./EXT. NISSAN SUV - DAY</b> p.1</p> <p>A young couple - "trust fund hippies" - see the drifter, consider picking him up.</p> <p>p.2 The young couple stop and pick up the drifter, who says he'll trade drugs for a ride. Once in the vehicle he begins to menace them.</p>
<p><b>EXT. INTERSTATE HIGHWAY - DAY</b> p.3</p> <p>Cut from previous scene to a short time later when the drifter emerges from the woods and takes the young couple's vehicle.</p>	<p><b>EXT. FARM YARD - DAWN</b> p.3</p> <p>Introduction to protagonist Remmy as a farmer. He frees a fawn caught in the fence around his chicken yard, receives a kick from the fawn as it runs away.</p>
<p><b>EXT. CHICAGO - SOUTH SIDE - DAY</b> p.3</p> <p>The drifter, Pete, drives into a rough neighborhood, abandons the young couple's vehicle, and takes a train away from the scene.</p>	<p><b>EXT. FARM YARD - DAY</b> p.4</p> <p>Introduction to Melissa, Remmy's daughter, as they prepare to take food to the market. Introduction to their problem - a nearby mining operation.</p>



<p><b>INT. GREYHOUND BUS - DAY</b> p.5</p> <p>Pete takes a bus through farmland.</p>	<p><b>EXT. FARMER'S MARKET - DAY</b> p.5</p> <p>Remmy and Melissa set up their produce booth. Remmy sets out his "natural building" display.</p> <p>p. 6 Melissa teases Remmy about his display. They discuss the mine problem in the context of their rising taxes.</p> <p>CHANGE: The farmer's market is</p>
<p><b>EXT. GREYHOUND STATION - DAY</b> p.7</p> <p>Pete's bus arrives in the same town where Remmy is selling produce.</p> <p>ADD: Pete asks directions to the farmer's market.</p>	<p><b>INT. ARSDALE LAW OFFICE - DAY</b> p.7</p> <p>Remmy discusses option for his tax problem with his lawyer, Dennis.</p> <p>CHANGE: Remmy runs a food cooperative. Dennis is trying to help him take legal action to block local mining.</p>
<p><b>EXT. FARMER'S MARKET - DAY</b> p.8</p> <p>Melissa meets Pete. They discuss the farm and Remmy's natural building.</p> <p>p.9 Remmy returns to the produce booth, meets Pete.</p> <p>p.10-11 Remmy and Pete discuss natural building, Pete displays expertise, reveals a history of this type of construction. Remmy invites Pete to the farm.</p>	<p><b>INT. REMMY'S DINING ROOM - NIGHT</b> p.12</p> <p>Remmy introduces Pete to his "collective" friends who are also his farming business partners.</p> <p>p.13 Pete shares a bit of his history - he is wanted by the law for moderately serious crimes related to civil disobedience.</p> <p>p. 13-14 The group compares Pete's history to that of Lane, Melissa's fiance, who has left the country. This leads to tension between Melissa and Remmy who resents Lane for his current absence.</p> <p>CHANGE: The collective is the decision-making group of the food co op. They work with local farmers to fight his op</p>

<p><b>EXT. REMMY'S FRONT PORCH - NIGHT</b> p.14</p> <p>Remmy invites Pete to stay and help with the natural building.</p> <p>p.15-16 Pete gets into Remmy's head, asks about his family, his motivations for helping.</p>	<p><b>EXT. FARM YARD - DAY</b> p.16</p> <p>The nearby mining operation is causing problems for the farm animals.</p>
<p><b>INT. FARM SUPPLY STORE - DAY</b> p.17</p> <p>Remmy expands the cost and complexity of his natural building project because of Pete's suggestions.</p> <p>p.18 Remmy sees Pete looking at the guns. They discuss hunting.</p> <p>CHANGE: More costly additions to the natural building suggested by Pete. Remmy's house is morphing from simple to lavish.</p>	<p><b>INT/EXT. REMMY'S TRUCK - DAY</b> p.18</p> <p>Pete suggests they drive past the mine on the way home.</p> <p>p.19 They get a view into the magnitude of the operation.</p>
<p><b>INT. REMMY'S DINING ROOM - NIGHT</b> p.19</p> <p>The collective discovers that their well is contaminated. Anger and fear rise up.</p>	<p><b>EXT. FIRE PIT - NIGHT</b> p.21</p> <p>Melissa, Kendall (collective member), and Pete discuss ecoterrorism. Melissa is interested in exploring this possibility in their situation.</p>

<b>EXT. FARM YARD - DAY</b> p.23 <p>Pete asks about James and Sita (a couple who are collective members). Kendall brags that he and Sita occasionally have sex behind James's back.</p>	<b>INT/EXT. REMMY'S TRUCK - DAY</b> p.24 <p>Remmy arrives at the farm to find the water tester is on site for an analysis.</p>
<b>EXT. FARM YARD - DAY</b> p.24 <p>Melissa and Sita discuss Pete's presence. Melissa says Pete reminds her of her fiancé. Sita turns the conversation to her torrid affair with Kendall.</p>	<b>EXT. FARM WELL PUMP - DAY</b> p.25 <p>Remmy learns from the water tester that their well has bacterial contaminants, likely from the nearby mining operation.</p>
<b>EXT. CONCRETE MINE - DAY</b> p.26 <p>Remmy watches the mining operation. He is accosted by a mine employee. Remmy asks to see the mine operators.</p>	<b>INT. CONCRETE MINE OFFICE - DAY</b> p.27 <p>Remmy asks the mine operators to reimburse him for the expenses associated with his well contamination. They reject his request.</p>

<b>EXT. ARCHERY RANGE - DAY</b> p.28 Melissa and Kendall ask Pete to help them sabotage the mine. Pete agrees.	<b>INT. ARSDALE LAW OFFICE - DAY</b> p.29 Remmy asks Dennis about legal options for dealing with the well contamination. There seem to be few options, and they are poor.
<b>INT. REMMY'S KITCHEN - DAY</b> p.30 Remmy returns home to find Sita and James making dinner. Sita tells him that Melissa, Kendall, and Pete went out for the evening.  PROBLEM: Lack of conflict.	<b>EXT. CONCRETE MINE - NIGHT</b> p.31 Melissa, Kendall, and Pete sabotage the mine.
<b>INT. MINE SUPPLY SHED - CONTINUOUS</b> p.31 Sabotage continued.	<b>EXT. CONCRETE MINE - NIGHT</b> p.32 Sabotage continued.

<b>INT. REMMY'S BEDROOM - NIGHT</b> p.34 Remmy wakes to the sound of explosions.	<b>INT. MELISSA'S BEDROOM - NIGHT</b> p.34 Remmy finds Melissa's room unoccupied.
<b>EXT. RURAL FIELDS - NIGHT</b> p.34 Melissa, Kendall, and Pete run from the sabotage scene.	<b>EXT. OLD CEMETERY - NIGHT</b> p.34 Melissa and Pete agree to meet up with Kendall after he has gotten rid of evidence. When Kendall leaves, Melissa and Pete have sex.
<b>EXT. FARM YARD - DAY</b> p.35 Sita and James tell Melissa that they heard explosions in the middle of the night. Melissa feigns ignorance.	<b>EXT. NATURAL BUILDING SITE - DAY</b> p.36 The natural building shows progress. PROBLEM: Lack of significant detail.

<p><b>INT. NATURAL BUILDING - DAY</b> p.36</p> <p>Remmy asks Kendall and Pete if they heard the explosions. Kendall feigns ignorance. Pete wryly refers to a possible "mishap at the mine" and points out that there have been no mining explosions all day. Kendall reinforces their alibi.</p>	<p><b>EXT. FARM YARD - CONTINUOUS</b> p.37</p> <p>A detective, Oleander, arrives to question Remmy.</p>
<p><b>INT. REMMY'S DINING ROOM - DAY</b> p.38</p> <p>Oleander points out that Remmy and his collective have motivation to sabotage the mine. He wants to talk with the other collective members.</p> <p>PROBLEM: The detective leaves without talking to the other collective members.</p>	<p><b>INT. NATURAL BUILDING SITE - CONTIN...</b> p.40</p> <p>Pete and Kendall see the detective. Pete is amused. Kendall is nervous.</p>
<p><b>INT. REMMY'S KITCHEN - DAY</b> p.40</p> <p>Remmy calls his lawyer.</p> <p>PROBLEM: Weak conflict.</p>	<p><b>INT. SITA AND JAMES'S KITCHEN - DAY</b> p.40</p> <p>Remmy tells Melissa and James about the mine sabotage. Melissa is especially alarmed when she learns that Remmy confronted the mine operators.</p>

<b>INT. NATURAL BUILDING SITE - DAY</b> p.42 <p>Pete teases Sita about her affair with Kendall. She is furious. Pete plants a hint that Kendall had something to do with the mine sabotage.</p>	<b>EXT. FARM YARD - DAY</b> p.44 <p>Melissa's fiancé, Lane, returns. Kendall points out that Remmy's fears were disproven.</p>
<b>EXT. FARM YARD GARDEN - DAY</b> p.45 <p>Melissa and Lane reunite.</p> <p><b>PROBLEM:</b> The conflict is within Melissa (for her infidelity) and it does not show through.</p>	<b>INT. NATURAL BUILDING SITE - CONTIN...</b> p.45 <p>Pete sees Melissa and Lane together.</p>
<b>EXT. FARM YARD - CONTINUOUS</b> p.46 <p>Pete leaves the area unnoticed.</p>	<b>INT. REMMY'S DINING ROOM - DAY</b> p.46 <p>Remmy expresses some remaining resentment that Lane left and endangered himself for so long. Melissa says they should put it in the past and celebrate Lane's return.</p>

<p><b>EXT. FARM YARD - DAY</b> p.47</p> <p>One of the mine operators, Kolsch, shows up and asks Pete where Remmy is. Pete leads him away from the road and the farmhouse.</p>	<p><b>INT/EXT. KOLSCH'S TRUCK - DAY</b> p.47</p> <p>Kolsch tells Pete that Remmy, and probably all of them, are going to be prosecuted for sabotaging the mine.</p>
<p><b>EXT. FARM PASTURE - CONTINUOUS</b> p.48</p> <p>Pete kills Kolsch. Pete puts the body in the truck and pushes it into the lake.</p>	<p><b>EXT. NATURAL BUILDING SITE - DAY</b> p.49</p> <p>Remmy and Kendall show Lane around the natural building site. Pete shows up and meets Lane. Pete first compliments Lane for the risk he took leaving, then makes a cutting remark regarding the effect it had. Lane stands firm. Kendall redirects the conversation back to a celebration.</p>
<p><b>INT. REMMY'S LIVING ROOM - NIGHT</b> p.50</p> <p>Everyone is partying. Pete and Kendall are getting James really drunk. When he passes out, Kendall and Sita carry him out.</p>	<p><b>EXT. JAMES AND SITA'S HOUSE - NIGHT</b> p.52</p> <p>Sita gives Kendall a "come hither" stare.</p>



<b>INT. GREENHOUSE - NIGHT</b> p.52 Sita promises sexual favors if Kendall will tell her what he did at the mine.	<b>EXT. FARM YARD - DAWN</b> p.52 Detective Oleander shows up with a crime scene unit.
<b>EXT. REMMY'S HOUSE - DAY</b> p.53 As the crime scene unit begins their search, Oleander says he'll take Lane in for questioning.	<b>EXT. FARM YARD - DAY</b> p.54 Oleander drives off with Lane.
<b>INT. REMMY'S KITCHEN - DAY</b> p.54 Melissa is angry when she hears that the detective took Lane away. She is worried to hear that a warrant is being served.	<b>INT. KENDALL'S CABIN - DAY</b> p.55 Melissa expresses her worries to Pete and Kendall. Kendall is bewildered. Pete is unconcerned, offers to take them with him on the run. Kendall is angry. Melissa is terribly upset, begins to feel the weight of responsibility.

<p><b>INT. POLICE STATION - DAY</b> p.57</p> <p>Kendall finishes writing up a statement for the police.</p> <p>PROBLEM: No conflict.</p>	<p><b>EXT. FARM YARD - DAY</b> p.58</p> <p>The crime scene crew is loading up equipment. One investigator approaches Remmy's house.</p>
<p><b>EXT. REMMY'S HOUSE - DAY</b> p.58</p> <p>The crime scene investigator tells Remmy they're finished and he can go back to work on the farm. Remmy looks at Kendall's cabin (where Pete is staying) and sees a curtain shut. Sita says they need to talk.</p>	<p><b>INT. REMMY'S DINING ROOM - DAY</b> p.59</p> <p>Sita expresses concern that the sabotage will cause them to lose their farm. Remmy uses his ownership of Sita's investment in the farm to coerce Sita into being Melissa's alibi.</p> <p>PROBLEM: Remmy's ethics are too far compromised too quickly.</p>
<p><b>EXT. FARM YARD - DAY</b> p.60</p> <p>Roughnecks show up at the farm looking for Kolsch. They beat up Remmy, Kendall, and Pete.</p>	<p><b>INT. REMMY'S LIVING ROOM - DAY</b> p.62</p> <p>Melissa, Remmy, and Kendall try to figure out why the miners think they did something with Kolsch. They discuss calling the police to report the beating. This instigates a conversation between Remmy and Pete over whether they should involve the police. Remmy tries to provoke Pete into admitting some wrongdoing. In return, Pete reveals his true last name. This is significant to Remmy but he won't say why.</p> <p>PROBLEM: Very weak reveal of Remmy and Pete's interconnected past. It is too opaque for the audience and not dramatic enough within the story.</p>

<p><b>EXT. FARM YARD - DAY</b> <span style="float: right;">p.64</span></p> <p>Oleander returns with Lane whose alibi checked. He tells Remmy and Melissa that nobody is to leave town. Lane and Remmy express concern.</p> <p>PROBLEM: No significant conflict.</p>	<p><b>INT. REMMY'S LIVING ROOM - DAY</b> <span style="float: right;">p.65</span></p> <p>Remmy tells Melissa that he knows she blew up the mine. He tries to convince her that Pete, and maybe Kendall, will have to take the fall.</p> <p>PROBLEM: Remmy's ethics are despicable.</p> <p>PROBLEM: Continued reveal of Remmy and Pete's connected past is opaque. It needs to be a stronger, longer movement in the story.</p>
<p><b>INT. KENDALL'S CABIN - DAY</b> <span style="float: right;">p.67</span></p> <p>Kendall expresses continued confusion regarding the complications that have arisen since the mine sabotage. Pete sees Melissa and Lane go to Sita and James' house. He suggests to Kendall that they go hunting.'</p> <p>PROBLEM: No conflict.</p>	<p><b>EXT. KENDALL'S CABIN - CONTINUOUS</b> <span style="float: right;">p.68</span></p> <p>As Pete and Kendall leave to hunt, Pete looks back toward Remmy's house. A police K-9 unit has arrived.</p>
<p><b>INT. REMMY'S KITCHEN - DAY</b> <span style="float: right;">p.69</span></p> <p>The K-9 officer enters the house. Oleander calls for him to go upstairs.</p>	<p><b>INT. REMMY'S BEDROOM - DAY</b> <span style="float: right;">p.69</span></p> <p>The police dog finds something on Remmy's clothes.</p>

<b>INT. REMMY'S KITCHEN - DAY</b> p.69  Oleander arrests Remmy.  PROBLEM: Relying on police to supply tension. The primary tension should be between Remmy and Pete.	<b>INT. POLICE STATION - NIGHT</b> p.70  Remmy and his lawyer, Dennis, discuss the case the police are building against him. Dennis says the case is weak and he thinks they're angling for something else.
<b>INT. REMMY'S DINING ROOM - NIGHT</b> p.70  Oleander questions Melissa. He seems particularly interested about the day Kolsch went missing.	<b>EXT. SITA AND JAMES'S HOUSE - NIGHT</b> p.74  The police reconvene after questioning suspects.
<b>EXT. FARM YARD - NIGHT</b> p.74  The police ask Melissa why she hadn't mentioned Pete.  PROBLEM: Weak conflict.	<b>EXT. PASTURE GATE - CONTINUOUS</b> p.75  Pete and Kendall watch the police leave.

<p><b>INT. BARN - NIGHT</b> p.75</p> <p>Pete tells Kendall to get Melissa.</p>	<p><b>INT. REMMY'S KITCHEN - NIGHT</b> p.76</p> <p>Kendall finds out that Sita told the collective about their involvement in the mine sabotage. Remmy returns, released on insufficient evidence. Pete enters and Remmy punches him. Accuses him of inciting their problems. Pete outs Remmy as a snitch.</p> <p>PROBLEM: A burst of revealing history comes from Pete.</p>
<p><b>EXT. FARM YARD - NIGHT</b> p.79</p> <p>Kendall tries to explain his reasoning to Lane who is only interested in helping Melissa. Pete approaches Kendall and suggests they intimidate Sita and James and Kendall agrees.</p>	<p><b>EXT. FIRE PIT - NIGHT</b> p.81</p> <p>Melissa and Lane try to process what they've learned about Remmy. Pete talks with them about his philosophy as it relates to his relationship with Remmy. When Lane argues Pete makes a counterpoint by revealing that he and Melissa had sex.</p>
<p><b>EXT. FARM YARD - NIGHT</b> p.83</p> <p>Melissa tries to reconcile with Lane. He's not willing. He gets in his truck and leaves.</p>	<p><b>INT. REMMY'S KITCHEN - NIGHT</b> p.84</p> <p>Melissa storms upstairs. Sita and James leave Remmy to talk with her.</p>

<b>INT. MELISSA'S BEDROOM - NIGHT</b> p.84 Melissa tells Remmy why Lane left. Remmy tries to encourage her to believe that Lane will forgive her.	<b>EXT. FIRE PIT - NIGHT</b> p.86 Pete and Kendall decide it's time to intimidate Sita and James. PROBLEM: No conflict.
<b>INT. SITA AND JAMES'S KITCHEN - NIGHT</b> p.86 An attempt at intimidation turns into a bloodbath in which Pete is the only one left alive. PROBLEM: James should not kill himself in the process.	<b>INT. KENDALL'S CABIN - NIGHT</b> p.88 Pete packs survival necessities. He takes the compound bow and leaves.
<b>EXT. FARM YARD - DAWN</b> p.88 The police show up.	<b>EXT. REMMY'S HOUSE - CONTINUOUS</b> p.89 The police have brought the FBI. They tell Remmy that they've got his full history and have the go ahead for another search.

<p><b>EXT. FARM YARD - CONTINUOUS</b> p.89</p> <p>Oleander directs the crime scene unit into the pasture.</p>	<p><b>INT. KENDALL'S CABIN - DAY</b> p.90</p> <p>Oleander and the FBI agent search the cabin. They get word that the lake in the pasture should be searched.</p>
<p><b>EXT. PASTURE LAKE - DAY</b> p.91</p> <p>The crime scene unit pulls Kolsch's truck out of the lake. Remmy says it was Pete who did it.</p>	<p><b>EXT. PASTURE - DAY</b> p.92</p> <p>Remmy, the police, the tow truck and Kolsch's truck with his body in it make a procession along the path through the pasture.</p>
<p><b>EXT. FARM YARD - DAY</b> p.92</p> <p>Remmy finishes writing a statement. Oleander tells him he'll be held on suspicion of murder for the time being. Oleander and the FBI agent draw their guns and begin a search for Pete. When they leave, Pete - carrying the compound bow - walks past Remmy who is still locked in the cop car.</p>	<p><b>EXT. SITA AND JAMES'S HOUSE - DAY</b> p.93</p> <p>Melissa sees the murder scene and screams. The FBI agent comes running. He sees the scene also. When he turns back to the yard Pete shoots him with an arrow. He dies. Pete knocks out Melissa with a punch and drags her into the orchard.</p>

<b>EXT. ORCHARD - DAY</b> <b>p.93</b> Pete ties melissa to a tree.	<b>EXT. KENDALL'S CABIN - DAY</b> <b>p.94</b> Pete stalks and kills Oleander.
<b>EXT. ORCHARD - CONTINUOUS</b> <b>p.94</b> Melissa wakes and screams.	<b>INT. OLEANDER'S CRUISER - DAY</b> <b>p.94</b> Pete grows frantic as he watches Pete drag Melissa out of the orchard. He kicks the police car window but can't break it.
<b>EXT. FARM YARD - CONTINUOUS</b> <b>p.95</b> Pete forces Melissa into Kendalls truck.	<b>INT/EXT. LANE'S TRUCK - DAY</b> <b>p.95</b> Lane returns and sees police at the farm entrance.



<b>EXT. FARM ENTRANCE - DAY</b> p.95 Lane finds an officer murdered, gun missing.	<b>INT/EXT. KENDALL'S TRUCK - DAY</b> p.95 Pete drives past Remmy who's still locked in the police car. Melissa screams for him to help.
<b>EXT. FARM ENTRANCE - CONTINUOUS</b> p.95 Pete is blocked by Lane's truck. He gets out holding a police issue pistol.	<b>INT. OLEANDER'S CRUISER - DAY</b> p.95 Remmy finally breaks the window of the cop car. He cuts himself on broken glass as he climbs out.
<b>EXT. FARM ENTRANCE - DAY</b> p.96 Lane attacks Pete but Pete shoots him dead.	<b>INT. KENDALL'S TRUCK - CONTINUOUS</b> p.96 Melissa sees Lane die and screams.

<b>EXT. FARM ENTRANCE - CONTINUOUS</b> <b>p.96</b>	<b>EXT. FARM YARD - DAY</b> <b>p.96</b>
Remmy shoots Pete with the compound bow. He frees Melissa.	Police have arrived. Remmy is arrested and back in a cop car. The police ask Melissa to confirm his story that he destroyed the mine. She agrees to this statement.

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